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BLOCK-FRONT SECRETARY
ORIGINALLY OWNED BY GENERAL HENRY KNOX

BULLETIN OF THE
METROPOLITAN MUSEUM OF ART

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THE ROBERT HENRI
MEMORIAL EXHIBITION

There will be held in Gallery D 6 from March 10 to April 19 a memorial exhibition of the work of Robert Henri. The exhibition is being planned with the help of John Sloan and Eugene Speicher, both intimate friends and at one time pupils of Henri, who

have been asked by the Museum to serve on the Committee of Arrangements. The know his work—enormous in output—perhaps more completely than anyone else and are at present making a selection of about seventy paintings to represent him at his best, giving the preference to those more or less unfamiliar. The gallery, it is estimated, can contain suitably only this number.

SYMPHONY CONCERTS AT THE
MUSEUM IN MARCH

Thanks to the generosity of Clarence H. Mackay, there will be a series of four concerts by a symphony orchestra under the direction of David Mannes at the Museum on the four Saturdays in March. The attendance at the concerts in January demonstrated the great popularity of this branch of the Museum's activities. The number of those who enjoyed the music and the opportunity to wander about the Museum during the intermission and after the concert was 38,842. At the second concert alone the attendance was 11,627.

A talk on the program of each concert will be given by Thomas Whitney Surette at 5:15 on the day of the concert.

THE EXHIBITION IN THE
AMERICAN WING OF AN
ANONYMOUS GIFT

Brief announcement was made in the January BULLETIN of an anonymous gift of a large collection of American and European decorative arts, consisting mainly of American furniture and glass of the seventeenth and eighteenth centuries, and of English and Irish glass of the late eighteenth and early nineteenth centuries. From Monday, February 16, until Sunday, May 3, the collection will be shown as a whole in the American Wing. After this exhibition the individual items will be shown with related material from other sources.

The furniture in the collection dating from the middle and the second half of the eighteenth century will be shown in the Assembly Room from Alexandria (M 16), on the second floor of the American Wing.

The earlier furniture and the American glass will be exhibited in the hallway to the east of the Assembly Room and in the passage connecting the American Wing with the Morgan Wing; the European glass and miscellaneous material in Gallery L 7, entered from the second floor of the Morgan Wing.

The collection includes nearly four hundred items. Although the examples of Euro-

tions with reference to simplicity or sophistication of design or craftsmanship.

One group includes somewhat primitive furniture made of maple, walnut, birch, and fruit woods. In each of these pieces there is some distinguishing feature which marks it as a rare variation of a regular type. There are two small gate-leg tables, one with a simple gate and a single drop leaf, one of the



FIG. 1. CARVED OAK CHEST FROM MADISON, CONNECTICUT

pean decorative arts are notable additions to our collections, the great importance of the gift is in the representation of the American arts of decoration. Some idea of the exceptionally interesting character of the exhibition in the American Wing is given by the following sections.

JOSEPH BRECK.

I. AMERICAN FURNITURE AND OTHER DECORATIVE ARTS

The collection of furniture, consisting of eighty pieces, falls into definite chronological groups as well as into different classifica-

trestle type with two gates; a double trestle table; a butterfly table with the supporting flaps cut to an elaborate design; a pair of turned chairs, probably of Canadian or northern New England origin; and a desk dating from the early part of the eighteenth century, veneered with beautifully grained burl walnut and sycamore.

Two extremely important early pieces are a slate-topped table (fig. 2) and a carved oak chest with two drawers. The table top is handsomely inlaid around the border with heraldic lions and scrolling leaves. Tops of this kind are generally believed to have been imported, the lower portion of the tables

being made in this country. In this case the lower part, in the so-called William and Mary style, is unusually delicate, with fine cup-turned legs, curved crossed stretchers,

centuries. Foliated scrolls like those in the decoration are familiar motives on American chests, but the successful manner in which they have been employed on this

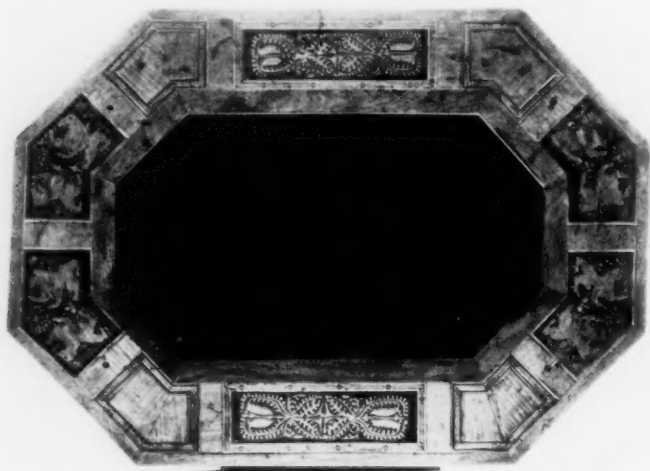


FIG. 2. DRESSING TABLE WITH SLATE TOP
EARLY XVIII CENTURY, AND, ABOVE, DETAIL
OF THE TOP

and the skirting arched and decorated with acorn drops. The chest (fig. 1) was in the collection of the late Dr. Irving W. Lyon and, according to this distinguished authority, was purchased in 1884 in Madison, Connecticut, where its history ran back two

piece to surround the boss, the center of the panels of the chest portion, shows no little imagination and skill on the part of the designer. It is interesting to compare the ornament on these panels with that of another all-oak chest, in the Bolles Collection.

which probably came from the same district of Connecticut.

There are other eighteenth-century pieces of simple type recalling life in a self-supporting provincial community, such, for example, as the painted chest of drawers dated 1731. To our delight and amusement we have complete to the last broom and pan a

century, we witness the dramatic change which earlier in the century had revolutionized all European styles, exemplified in the furniture of the Colonial seaports, now commercially important small cities with wealthy and worldly inhabitants.

To the industrious cabinetmakers of Philadelphia is attributed the most elabo-



FIG. 3. PHILADELPHIA ARMCHAIR, 1760-1780

miniature kitchen which must have filled with joy the heart of some little girl in one of the Dutch towns of the Hudson Valley. It chastens the modern housekeeper to realize how complete an equipment was considered necessary in what we are pleased to consider more simple days.

Turning from the consideration of the country-made pieces of the seventeenth and eighteenth centuries to the productions of the New England and Philadelphia craftsmen of the second half of the eighteenth

rate furniture of the period preceding the Revolution. An upholstered armchair with carved legs and arm supports is conspicuous for its excellent proportions and carving (fig. 3). The *rocaille* shell, scrolling leaves, and husks which ornament the shallow rails are carved against a diapered background. Carving of the same type is on the knees and scrolling feet and on the back legs, a most unusual feature in an American chair. The whole chair has great style and elegance. Side chairs with the construction

characteristic of Philadelphia workmanship are included, all showing in their decorations variations on the themes of *rocaille* ornament—shells, vines, scrolls, and blossoms. The little sofa or love seat (fig. 4), probably also of Philadelphia provenance, is one of the most distinguished pieces in the collection. In the free curves of the arms and back the sofa surpasses English pieces of this type; the same comely deli-

smaller one (fig. 6) is notable for the shell carving of the pie-crust top and the leaf carving on the post, which in its delicacy suggests goldsmiths' work. No early inventory, rich or meager, fails to list a bed and its furniture, and in the inventories and wills of the wealthy the bed with its furniture is the outstanding item in point of value. Such a substantial and handsomely carved bed is one hung with the painted



FIG. 4. SOFA OF PHILADELPHIA WORKMANSHIP

cacy is apparent in the carved cabriole legs. Admittedly, American furniture of the Colonial period sometimes displays an anaemic quality when compared with its more robust and lavish English prototype, but this small sofa, unmistakably American in every detail of scale, construction, and ornament, is completely satisfying. For more than a hundred and fifty years it was in the family of Major General Andrew Prevost, eminent in Colonial affairs and in the War of the Revolution. Of exceeding rarity is the fragile square kettle stand with fret-work gallery and brackets in the Chinese manner of the middle of the century. Two tip-top tables are in the collection; the

East India cottons which all through the eighteenth century were very fashionable both in England and in the Colonies.

There are fewer pieces representing New England work. Particular interest attaches, however, to the fine block-front mahogany secretary (illustrated on page 29) because of its historical connection with General Henry Knox, military leader and first Secretary of War. A chest-on-chest has the very rare *bombé* shape, the lower portion swelling out in a graceful S-curve. Shell block-front furniture of the Rhode Island type is represented by a knee-hole chest of drawers, three shells appearing across the top drawer of the chest, the shells above the blocking

carved in relief, and the central shell in reverse below the surface of the drawer; a concave shell also heads the panel at the back of the recess between the drawers.

Stylistically between the furniture of the third quarter of the century and the later pieces of American Sheraton type is a grace-

broke table, and a set consisting of an arm-chair and six side chairs, the line of the top rail arched above the splat and sweeping down in a reverse curve on either side to the back posts, an outline seen in the plates of both Sheraton and Hepplewhite, although the open splat carved with an urn sur-



FIG. 5. GIRANDOLE WITH CANDLE SHADES
OF AMETHYST GLASS

ful console table with tapering hexagonal legs carved with a formal fret design. The apron following the curve of the top has, as a central carved decoration, a panel with musical instruments and wreath, an ornament typical of the Adam style; rosettes also in the Adam manner appear above the legs at the corners of the apron.

Work of the late eighteenth- and early nineteenth-century cabinetmakers is well represented in a card table of mahogany inlaid with satinwood and rosewood, a Pem-

mounted with feathers follows more closely the Sheraton models.

A beautifully designed sideboard and two matching serving tables, and a card table with central pedestal and tripod legs (fig. 7) are in the style of the early nineteenth century associated with Duncan Phyfe and his contemporaries. Two girandoles of plaster-gilt, one of which is very large and elaborate with amethyst glass candle shades and glass drops (fig. 5), and a pair of gilt eagles perched in blossoming

wreaths exemplify the taste for all sorts of gilt ornaments and frames.

The clocks in the collection merit a detailed study, although it is impossible to do more than list the important ones at this time. There are four tall case clocks. Probably the first in date is the clock with works made by the famous William Claggett of Newport. The case is evidently the work

which, according to tradition, Ellicott first perfected in 1769. The chamfered corners of the lower portion of the substantial case are ornamented with blocks, or quoins; at the corners of the pedestal section are delicately fluted columns with Corinthian capitals surmounted by a cornice with dentil band; these fluted columns are repeated in pairs as a support for the scrolled pediment; and



FIG. 6. MAHOGANY TIP-TOP TABLE

of one of the accomplished Newport cabinet-makers. In the Museum collections are two Rhode Island clock cases, each with a convex shell carved at the top of a raised blocking on the door. The Claggett clock has a most unusual reversal of this form, a door with sunk panel surmounted by a concave shell. An American clockmaker hitherto unrepresented in the Museum collection is Joseph Ellicott. He was one of that small group of Philadelphians, led by Benjamin Franklin, whose activities in invention and scientific achievement in the eighteenth century indicated what was to be the absorbing interest of the nineteenth century. The clock has a musical attachment

below the cornice molding of the hood appears carving in a scrolling leaf design. The third tall case clock was made by Blanchard of Lexington, Kentucky, who was registered as a silversmith about 1800. Here again the case, probably the work of Matthew Egerton of New Brunswick, New Jersey, is a notable piece of cabinetwork, the designer relying for his decorative effect on beautifully grained mahogany and narrow inlaid bands of satinwood outlining circles and ovals. Across the painted dial of another tall case clock (fig. 8) are the words "Warranted for Capt Thomas Pratt, Simon Willard," and inside the door is pasted the label of this celebrated clockmaker of Rox-

bury, Massachusetts, in which "common eight day clocks with very elegant faces and inlaid mahogany cases" are priced from fifty to sixty dollars. Captain Pratt's clock must have been a special order, perhaps a presentation clock, for the case is above the average in beauty and workmanship.

wall clock similar to the Simon Willard clock mentioned above, and two shelf clocks. A skeleton clock made by Benjamin F. Willard completes the Willard group.

There are two interesting miniature tall clocks: the earlier one by Caleb Leach of Plymouth, Massachusetts, the case follow-



FIG. 7. CARD TABLE BY DUNCAN PHYFE
EARLY XIX CENTURY

Collectors of American clocks will find in the group examples of almost all the varieties of clocks made by the talented and numerous Willard family. In addition to the tall clock, Simon Willard's work is represented by one of the "Improved Timepieces," or banjo clocks, for which he took out a patent in 1801. Of great rarity is a wall clock signed on the silver dial "Simon Willard, Grafton," probably dating before 1780 (fig. 9). The clock last in date by this maker is the lighthouse clock, engraved "Simon Willard, Boston." Another banjo clock is by Aaron Willard, who also made a

ing the lines of the large clocks of the last half of the eighteenth century; the later one, with works by Allen Kelley of Sandwich, a particularly beautiful example of cabinetwork. John Bailey of Hanover, Massachusetts, and David Wood of Newburyport are the makers of the two-tiered shelf clocks in the collection.

A representative array of American glass (fig. 10) comprises pieces of the south Jersey type, plain or with molded decoration; colored glass in the forms made by Stiegel and his contemporaries; many examples of three-mold pressed glass; and some of the



FIG. 8. TALL CLOCK MADE BY SIMON WILLARD OF ROXBURY, MASSACHUSETTS. INSIDE THE DOOR IS PASTED THE CLOCKMAKER'S LABEL.



FIG. 9. WALL CLOCK BY SIMON WILLARD

later glass which we associate with the products of the Sandwich factory.

A pair of brass andirons stamped Revere & Sons Boston are the most interesting items among the fireplace furnishings, which include sets of fire tools, fenders, and a rare mechanical blower.

The collection includes a few unusual

pieces of "scrimshaw" work—whale ivory with scratched decoration—the ingenious contrivances of sailors in whaling days. There is also a representative group of hooked rugs illustrative of the crafts of the early nineteenth century.

In brief, this munificent gift adds greatly to the variety and interest of the American Wing, supplementing our collection in many fields in which it was deficient.

RUTH RALSTON.

II. ENGLISH AND IRISH GLASS

The collection also includes a considerable group of English and Irish glass dating from the late eighteenth and the early nineteenth century. Those who know Irish glass most thoroughly, such as Westropp of the Dublin Museum and Thorpe of the

dence to prove Irish origin many examples are best set down as Irish or English. Westropp and Thorpe have also done their utmost to disabuse the public mind of the fallacy that Waterford glass can readily be recognized by a characteristic "bluish black color." They assert, on the contrary,



FIG. 10. AMERICAN GLASS OF THE LATE XVIII AND EARLY XIX CENTURY



FIG. 11. FRUIT BOWL, IRISH, ABOUT 1790

Victoria and Albert Museum, assure us that Irish glass of this period was evolved from English styles, that English materials and workmen were sent to Ireland, and that the latter were largely instrumental in the development of the industry there. In consequence, there is great similarity between English and Irish glass, not only in style but also in the quality and appearance of the glass itself, and without specific evi-

that Waterford produced the whitest of the later Irish glass, and that in many cases it cannot be distinguished from the output of other Irish houses. In the newly acquired Museum pieces, therefore, most of the examples are simply called Irish or English, as they do not show sufficiently distinctive features to permit a more exact attribution.

Among the more impressive pieces are a number of large boat-shaped salad bowls,

which presumably originated in Irish glass-houses. They usually combine a molded base with a bowl cut with star or diamond patterns. One in the group (fig. 11) has a bowl with a turned-over edge cut in alternate prisms, a mode of decoration excellently adapted to a curved surface. Of the same general period and inspired by the same classic influences are several boat-shaped salts, pieces of especial charm. There are also bowls cut in a wide variety of designs, tall covered urns, and pickle jars. The fashionable use of glass for lighting fixtures is admirably exemplified by brilliantly faceted candlesticks, hanging hall lanterns, hurricane shades, and two pairs of three-branch sconces with ormolu mounts and glittering pendants. Characteristic of late eighteenth-century fashions and pleasing by virtue of their life and color are a pair of candlesticks with cut pendants and blue glass bases, the latter lightly engraved with festoons of classic inspiration.

C. LOUISE AVERY.

A GIFT OF THREE SCRAMASAXES

The centuries before the year one thousand are meagerly represented in the Metropolitan Museum's armor collection. It is true that the objects which we exhibit from Frankish graves are of the highest quality, especially the gilt shield boss and the silver-overlaid grip (Gallery H 9, Case 1) from the warrior graves at Vermand in northern France and a handsome Merovingian sword, the grip cased with gold and the sheath ferule decorated with two elegant cloisonné rosettes in red paste; but these objects are few in number and hence do not enable the visitor to study adequately the armorer's art of this early period.¹

To the collection are now added three daggers, the gift of George D. Pratt, which are representative enriched pieces belonging

¹ Arms and armor of this period (about A.D. 600) are included in the treasure from a Lombard chieftain's grave, which was shown last summer in the Exhibition of Art in the Dark Ages in Europe at the Burlington Fine Arts Club in London. An illustrated catalogue has been privately printed.

to the Late Iron Age and to the Dark Ages which succeeded the civilization of Rome. All three, shown this month in the Room of Recent Accessions, have single-edged iron blades and the mountings are overlaid with gold leaf; two of them retain their bronze hilts. Those shown in figures 1 and 3 were found in a small antiquary's shop opposite the cathedral at Chartres. Beyond this nothing is known of their provenance. The third specimen came from a private collection.

The earliest piece (fig. 3) is of the anthropoid type, so called because the hilt is fashioned as a human being. The grip of cast bronze represents the body and a band of engraved gold encircles the waist; the ovoid pommel button is carved on each side as a human head; the branched pommel represents arms and the drooping quillons, legs—both arms and legs terminating in disks hollowed on each side and overlaid with gold leaf. This type of dagger is linked to the earlier Hallstadt dagger (1000–500 B.C.), the grip of the latter, by its forked guard and by the disposition of the terminal appendices, presenting a profile vaguely anthropoid. The hilt with the human head is the most recent; from various finds it is known to have been in use during the Late Iron Age (about 100 B.C.—A.D. 100). Our early single-edged dagger represents an intermediary stage in the development of the *Scrama-seax*, which began as a knife and later on was enlarged into a sword. Knives² are the most common of all implements found in Germanic graves both of men and of women; they nearly always take the form of small scramasaxes. The relationship between the knife and the scramasax is also indicated by terminology. The meaning of the first part of the compound word *Scrama-seax* is uncertain, but the last part "seax" is a Germanic word meaning "knife."

The hilt mountings (pommel and guard) of the second scramasax (fig. 1) are overlaid with gold bands which are embossed with scrolls and neatly set with oblong and diamond-shaped areas of garnet and white paste. In the first centuries of our era, the

² A noteworthy specimen of a gold-mounted Germanic knife is exhibited in the Morgan Collection.

Oriental taste for associating gold and gems began to influence Roman art, and it was not long after the great migrations of peoples overwhelmed the Roman Empire in the West that the new style became firmly established among the Franks, who had long been in contact with Roman civilization along the Rhine. In spite of the richness of the hilts, the blades were held in higher esteem because of the skill required to forge them, and were considered "more precious than gold."

A noteworthy feature of the third scramasax (fig. 2) is the construction of the hilt; the grip is longer on one side than on the other, so that the end fitting over the blade presents a diagonal edge and is so designed that the hand seizes it farther forward than ordinarily, thus bringing the center of percussion near the point of the blade. The blade is marked with a hollow on each side, which runs parallel with the upper edge and strengthens it by introducing the principle of tubular construction.

The pommel, leaf-shaped, is overlaid on each side with embossed gold which forms settings for a cabochon emerald and three garnet pastes which are still present on one face. This pommel is of exceptional interest because it corresponds in form and enrichment to the pommel of a dagger which is now in the museum at Troyes, and which is attributed to Theodoric, King of the Christian Visigoths, who in 451 defeated the heathens under Attila in one of the decisive

battles of the world. Our scramasax is of further interest because in details it can be compared to the contemporary arched helmet (*Spangenhelm*).³ The engraved scale ornament on its bronze grip is similar to that which sometimes enriches the *Spangenhelm*. The combination of bronze and iron

and the use of stones and gold overlay are also common features. Moreover, both the scramasax and the *Spangenhelm* were aristocratic in association. The scramasax and *Spangenhelm* of the Franks were worn by chieftains only, and it is from the *Spangenhelm* that the arched crown as a symbol of rank takes its origin.

These three daggers should be viewed not only as representative works of so-called barbaric art — the makers were admittedly skilled craftsmen even if they were barbarians — but also in their relation to the general life of the people. All three daggers are undoubtedly grave finds, for the iron parts are deeply

pitted and retain traces of hard earth. The rôle which these weapons played among the living they continued to play among the dead, for the scramasax is the sacred emblem of power and dignity of the chieftain, and these objects reveal to us the social and military hierarchy of the Franks.

STEPHEN V. GRANCSAY.

³ The only *Spangenhelm* in America is exhibited in Gallery H 9 (Case 1) as a loan.



FIGS. 1-3. SCRAMASAXES

FIGS. 1 AND 2. FRANKISH, VI CENTURY

FIG. 3. GALLIC, ABOUT 100 B.C.-A.D. 100

FRENCH EIGHTEENTH-CENTURY ENGRAVINGS

Among the various prints that have been acquired for the Museum collections during the past year, mention should be made of two groups of French eighteenth-century engravings. These are nearly complete sets of "proofs" of the illustrations designed by Moreau the Younger for the first volume of the *Choix des chansons mises en musique* par M. de La Borde, the fleuron on the title-page of which was dated 1774, and for the *Collection complète des œuvres de J.-J. Rousseau*, published between 1774 and 1783.

These two books take high rank among the greatest of the so-called plate books of the eighteenth century, i.e., the books illustrated with engravings or etchings as distinct from woodcuts, and as such are of peculiar interest entirely aside from any question of the purely artistic merit of their illustration.

Books illustrated with etchings, engravings, or lithographs have to be printed in two separate ways on two separate presses and the sheets have thereafter to be brought together. Another way of stating this fact is to say that, from a somewhat doctrinaire point of view, such books are not so much homogeneous creations as the work of the binder. Some of the most famous of the eighteenth-century plate books come both with and without their illustrations, a typical instance of this being the well-known edition of *La Folle Journée* of 1784. Such a thing as this was quite impossible for any of the great woodcut books, for in them the illustrations were essential parts of the typographic design and mechanical execution and could no more be left out than could the text. This has given rise at one time or another to a great deal of discussion among people who bother themselves with trying to work out critical rules and criteria for good book-making. The academicians among printers have shown no love for the plate book, and are able to justify their dislike of it by any number of perfectly good theoretical reasons, all of which in the final event come down to little more than elaborate ways of

repeating again and again that they don't like it. It somehow reminds one of the man who didn't like spinach and his multifarious arguments.

From another point of view, however, these French eighteenth-century plate books, at the head and forefront of which stand the two of which we have acquired proofs, do raise a question that is of the greatest interest and importance in any discussion of art. Running through all art collecting and appreciation there is a decided tendency to confound two very different attributes or qualities, those of "fineness" and of "greatness." The particular creative field in which this confusion of thought is most highly developed, and in which it has perhaps had the most marked results, is that of the printed picture, although its importance in the field of painting is not by any means to be ignored. The two qualities have nothing necessarily in common, even it may be said that to a certain extent they are antagonistic to one another. The confusion between them and the lack of clear thinking that comes of it lie at the basis of a widely spread fallacy which finds its current expression in the fashionable doctrine of the aesthetic emotion, according to which a chair or a table may be as great a work of art as any picture or sculpture.

Fineness as such contains no implications of imagination of any kind. A thing may be as fine as possible and have utterly no meaning in life or for aspiration and conduct. In other words, fineness is utterly divorced from subject matter. In general it is associated with what may be called exquisite craftsmanship and inventive skill. Little pure ornament is great, if any of it is, but a very great amount of pure ornament is exceedingly fine. Greatness, on the other hand, is inseparable from subject matter. For a work of art to be truly great it must deal with some subject, come out of some attitude, that is of importance to men, that appeals in some way to their imaginations and souls, rather than to their sensuous habit and desire alone.

There have been periods in the past in which the dominant art was one of fineness rather than one of greatness. Curiously, or

perhaps most naturally, these periods coincide to a very remarkable degree of accuracy with the periods which are marked in the history of thought as having prided themselves on their common sense, on their acceptance of the Thing as It Is, rather than upon their imaginative effort. They were periods of worldly-wise practice rather than of any efflorescence of the spirit. The two most noteworthy of these periods in recent times were probably the second third of the eighteenth century and the last third of the nineteenth. Society was, or it seemed at the time to be, well settled, to have reached an equilibrium. Social questions, or an awareness of them such as we of today struggle with, were either practically unknown or of such a rudimentary nature that common sense thought itself perfectly capable of dealing with them by common-sense methods—and the common-sense method of dealing with a situation is to leave it as much as possible as it was before. In the world of science, if one may believe what one is told, those two periods were, with very few exceptions, given over to complacent professional practice that smugly revolved in closed circles of thought. Socially and scientifically they were completely mechanistic—and mechanistically heartless as well. Early in the eighteenth century Pope could write:

"Thus God and Nature formed the general frame,

And bade self-love and social be the same,"

and Mandeville was able seriously to make the claim that "to make society happy, it is necessary that great numbers should be wretched as well as poor." In the eighteenth century the established and reputable churches in both France and England, accepting a distinction between religion and practical life, had resigned their charge of the morals and ethics of their communities and to an extraordinary extent subsided into a position where their principal utility was that of gracing solemn occasions. Expediency was the great god of the time, the word "enthusiast" was a term of opprobrium—and perhaps in a way that sums the matter up concisely enough.

The French art of the second half of the

eighteenth century, like that of England, closely reflected this social distaste for, and dislike of, "enthusiasm." Enthusiasm means an interest in something that is thought of an importance so great that people are willing to put themselves out, to suffer worldly loss, in the endeavor to bring that thing about. Nothing like this could be imagined by a well-bred Frenchman of that time, short of insanity. The things that were important were little things, manners and pretty speeches, and parties and gay clothes. The dominant group, having lost all sense of social responsibility, replaced it by an irritated aloofness from reality. It saw in Voltaire brilliance and not seriousness, in Rousseau sentimentality and not the stirrings of self-consciousness. Candide was but clever "spoofing." The only emotions that could be socially tolerated were ordered ones of the aesthetic variety. Such a sentiment as Hegel's "Es ist nichts grosses ohne Leidenschaft vollbracht worden, noch kann es ohne solche vollbracht werden" would have been regarded as an evidence of ill breeding and barbarism. The few people at the top of society were incredibly full of a worldly common sense, and they enjoyed vast incomes which they were able to spend on things that did not seem to raise any too unhappy questions. Decoration became a problem to which men solemnly addressed their minds, but unfortunately without ever realizing that "les beaux esprits ont inventé le mot 'stylization' pour désigner tout ce qui manque de style." Craftsmanship, and the invention of the craftsman, reached, as if by definition, a development and a point of skill such as has seldom if ever been equaled elsewhere. There was a great and a discriminating sensuousness, as always happens when real questions are taboo and any display of true imagination or emotion is a social blunder. People refused to be bothered by anything that interfered with taste and its development and exercise. As one of their contemporaries said, "Il faut convenir que, pour être heureux en vivant dans le monde, il y a des côtés de son âme qu'il faut entièrement *paralyser*." Thus it came about that on a rainy day Louis XV could look from his window at the Pompadour's funeral cortège and turn back to his game

of cards with the smiling remark that Madame was not having good weather for her journey. There were a few solemn-faced individuals who worried about such horrid subjects as finance and economics and the future—but the nice people didn't know them. They didn't come to their parties and they didn't know about art or make pretty speeches. The Denons and the Boulays didn't know one another. The result of this overindulgence in sensuousness and the flight from the actually very great problems of the day was a kind of accidie, a paralytic state of mind in which small wit, boredom, and scepticism were equally and disastrously mingled. The queen one day made a famous remark about *brioche*s. Then the mob marched out to Versailles—and before it was through the bourgeoisie, those long-faced men who didn't come to parties and didn't make pretty speeches, had taken control of affairs, and the *ancien régime* and its art had become irrevocably a part of the past. Thinking of fineness, living in a world of taste rather than in one of creation, bored by enthusiasm and imagination and all the other things that go to make greatness, the society which produced the art of the eighteenth century went soft as only the hard-boiled get soft, and when called upon to face flaming beliefs and aspirations and selfless heroism, things that in its cynical worldly wisdom it had derided as foolish and half-baked, it had become too flabby to withstand the shock of a tasteless reality. Filled with a sudden self-pity, the first and only pity it had ever known, it whimpered, and then it crumbled and fell to dust.

Of the many illustrators that this *ancien régime* produced probably Jean Michel Moreau ("Moreau le jeune") was the ablest. None other equaled him in skill, either as draughtsman or as master of technical craft. He was the pictorial laureate of the society that grew up under Louis *le bien aimé*, whose very sobriquet had in it more than a little of that cynicism which in the event brought down his house of cards and common-sense expediency. Graceful, charming, empty-headed, Moreau made a record of life as it was lived in his day among the upper classes such as no other aristocracy has ever left behind it. The

plates that he did for the *Chansons of La Borde* and the works of Rousseau—all sparkle and prettiness and lightness—are done "to the finger tips," the most perfect examples to be found in engraving of the fineness that can only come out of a sensuous and a cynical society. We can look at them and enjoy them for their gayety and their utter lack of consequence, for the *brio* with which they are carried through, for their urbanity and sweetness, and for their "charm," but they elude us and we cannot understand them, for everything they represented has long vanished, never to be recalled, overwhelmed and destroyed by a world that could no longer abide the empty and heartless ideal that they stood for.

WILLIAM M. IVINS, JR.

A GREEK SWORD SHEATH OF A SCYTHIAN KING

An acquisition of extraordinary importance is shown this month in the Room of Recent Accessions—the gold plate of a sword sheath decorated over its entire surface with scenes in relief (figs. 1-3). Its importance consists both in the high artistic quality of these reliefs and in the fact that it is the only example of the kind in existence outside of the Hermitage in Leningrad.

The sheath belongs to a class of Greek antiquities which has been found exclusively in southern Russia. Herodotos in the fourth book of his history gives a romantic account of this region, the land of the Scythians, which bordered the extreme north of the ancient world. He describes the character of their country, the nomad life of its people, and their barbaric customs. In reading this account we are often reminded of Herodotos' own phrase, "for my part I do not believe the tale but it is told." That Herodotos' description of the Scythians was substantially correct, however, has been shown by the excavations carried on ever since the beginning of the nineteenth century by Russian scientists. For there have come to light in the region north and east of the Black Sea hundreds of graves of Scythian kings and chieftains with rich funerary



FIG. 1. GOLD PLATE OF A SCYTHIAN SWORD SHEATH. CONTEST OF GREEKS AND BARBARIANS
GREEK, END OF V CENTURY B.C.

equipment. The tombs contained—besides the skeletons of the king and of the men, women, and horses sacrificed at his death just as Herodotos recounts—a rich array of gold and silver vases, sword sheaths, bow cases, as well as weapons and utensils in bronze and iron. Some were worked in Scythian style, others were clearly of Greek workmanship. These precious objects now form the pride of the Hermitage in Leningrad. To study them a visit to Russia has been necessary, for no other country has



FIG. 2. DETAIL OF FIGURE 1
A BARBARIAN (PERSIAN)

had anything comparable; only small, comparatively insignificant pieces have found their way to other museums. But now the Metropolitan Museum has been fortunate enough to acquire an important specimen of this class. It is the gold plate of a sword sheath $21\frac{7}{16}$ inches (54.5 cm.) long, with the characteristic side projection for fastening it to the belt.¹ The sheath itself, which was presumably of leather, has disappeared. The gold plate is decorated in relief with a battle of Greeks and barbarians, each recognizable by his costume—the Greek with helmet, cuirass, greaves, chiton,

¹ With it were found fragments of the hilt of a Scythian sword—perhaps the one which fitted into the sheath—and a small decorative plaque with a griffin. They are exhibited with the sheath.

and mantle, the barbarian with long sleeves and trousers, Oriental cap, and shoes, and armed with bow, axe, short sword, or spear. On the side piece are represented two contests of animals, a lion attacking a deer and a lion-headed griffin killing a doe. The preservation is fortunately excellent² and enables us to enjoy the work practically in its original condition and to obtain from it a new experience—that of Greek sculpture in precious, glittering gold.

The quality of the execution is very high. The figures of the contestants are beautifully modeled in a rich variety of postures—attacking, defending, falling, prostrate, and dragged by a frightened horse. They are effectively designed in closely knit groups and yet the medley of the battlefield is successfully conveyed, and this on a long strip of varying height—a considerable achievement.

The battle scene is identical with that on the famous sword sheath from the Chertomlyk tomb excavated in 1859–1863 (in the contests of animals the composition is varied). We have therefore another case of duplication such as was revealed in 1901 when General Brandenburg found a gold plate of a bow case at Ilyintsy, in the district of Kiev, identical with that from the Chertomlyk tomb. As G. von Kieseritzky pointed out at the time, the reliefs were evidently produced by being hammered over a die and the details chased afterwards; the hammered reliefs are identical in the two specimens, but the chasing, being free-hand, shows variations. As the original die is not extant and the gold plates are too thin to serve as dies, there can of course be no question of such duplication in modern times.

The representation is wholly Greek in style and presumably also in subject; for the barbarians are probably not Scythians since there would be no meaning in supplying for the Scythian market a scene of strife between the Greeks and their customers, with whom they were in fact on friendly terms of mutual self-interest. Rather may we interpret the barbarians as Persians, the invete-

² There are only a few tears and holes. When received by the Museum parts of the plate were badly crushed; these have been carefully pressed out again.

rate enemies of the Greeks, with whom the Scythians themselves fought during the invasion of Darius. The only specifically Scythian features are the lion-headed griffin, popular on objects from this region, and the shape of the sword sheath with the characteristic side projection.

Where did the Scythian chieftain obtain this Greek sword sheath and to what period does it belong? Was it produced in Athens, in Ionia, or in the Greek colonies of the Black Sea? Is it of the fifth, fourth, third,

third, or second century. So O. Waldhauer in his recent publication of the Chertomlyk amphora in the *Antike Denkmäler*, volume IV, has postulated for it a date of about 400 B.C., the evidence to be presented in a forthcoming article by K. Malkina. A few other scholars have voiced similar convictions. Certainly the nearest parallels to the battle scene on our sword sheath are to be found not on the loosely composed Mausoleum frieze or the crowded "Alexander sarcophagus" but on the friezes of the Phiga-



FIG. 3. DETAIL OF FIGURE 1
A GREEK FIGHTING A PERSIAN

or second century B.C.?³ To these questions, applicable to the similar objects found in Scythian barrows, prominent scholars have given widely varying answers, and an agreement has not yet been reached. Of late, however, with our intensive study of the development of Greek art, it is becoming increasingly clear that the group of objects with which our sword sheath is intimately associated, that is, the contents of the Chertomlyk tomb (and with it must be classed the objects from the Kul-Oba, Solokha, and Voronez tumuli), have been dated too late by most archaeologists. Stylistically they would be anomalies in the later fourth,

leia temple and the Gjolbaschi and Nereid monuments. It is in these, all products of the late fifth century, that we meet the same vigorous, compact groups, the same decoratively treated draperies, above all the same restrained, map-like modeling of the bodies.

Since our sword sheath was not discovered during an official excavation, its exact provenance is not known, but it is said to have been found near Nikopol, on the lower Dnieper—that is, in the vicinity of the Chertomlyk tomb. It was unearthed a number of years ago and has been in Germany for the last two or three years.⁴ To us it is a precious relic from a time when the art of

³ These important questions of period and derivation will be more fully discussed in a detailed publication of this sword sheath to appear in *Metropolitan Museum Studies*.

⁴ It was illustrated, with a brief description by G. Boroffka, in the *Bulletin of the Bachstiz Gallery*, 1929, p. 36.

the Greeks was at its highest and when their adventurous spirit caused their wares to penetrate to the furthest confines of the then known world.

GISELA M. A. RICHTER.



FIG. 1. POLE TOP
VI-IV CENTURY B.C.

IRANIAN BRONZES

An interesting group of nineteen bronzes found in Luristan, a mountainous and inaccessible region of western Persia, has been recently acquired by the Museum. They consist of pole tops, figures of animals, horse trappings, pins, and bracelets of unusual design and shape. About two thousand similar pieces have been discovered¹ by native tribesmen and sold to Persian dealers. It has been reported by the natives that most of the pieces come from graves in which were found, besides human skeletons, those of numerous horses with all

¹ Illustrated London News, September 6 and 13, 1930.

their trappings. Unfortunately, no scientific observations of these sites were made, so that we are still in the dark as to the exact provenance and age of the objects. Of some help in dating them are the observations and discoveries of the eminent German archaeologist, Professor Ernst Herzfeld,² especially in the region around Kermanshah, Hamadan, and Ispahan, which is rich in remains of the early Bronze Age (2900-2600). To this period Herzfeld assigns several horse bits found at Nihavand, and axes and small animal figures from northern Persia.³ By comparing these bronzes with the new Luristan finds it becomes evident that the latter must belong to various periods.

A few pieces in our collection may be assigned to the Bronze Age. A small figurine of a deer (fig. 3) recalls a similar one from northern Persia published by Herzfeld.⁴ Each has a ring or perforation indicating that the object was used for suspension as a personal mascot or for some magic purpose. One of our harness rings has a realistic representation of a boar attacked by a dog or some other animal (fig. 2). To the Bronze Age may also be attributed a cheek piece of a bit ending in stylized heads of birds.

An interesting group of Luristan bronzes consists of pole tops used perhaps for funerary or ritual purposes.⁵ They show very peculiar and highly stylized compositions of human figures (fig. 1) indicated only by faces and arms holding dragons or lions, whose long necks branch off symmetrically from the stems. The lower ends of the pole tops show the hind parts of animals. At first the subject seems to be quite puzzling, but with the help of other bronzes and Oriental seals we recognize the well-known representation of the fight of a mythical

² Prehistoric Persia (Illustrated London News, May 25, June 1 and 8, 1929); Bericht über archäologische Beobachtungen im südlichen Kurdistan und in Luristan (Archaeologische Mitteilungen aus Iran, vol. 1, pp. 65-77).

³ Illustrated London News, 1929, p. 983, figs. 5-10.

⁴ Illustrated London News, 1929, p. 983, fig. 6.

⁵ Few similar pole tops were known before these recent accidental discoveries in Luristan; see Rostovtzeff, *Iranians and Greeks in South Russia*, pl. II.



FIG. 2. HARNESS RING
EARLY BRONZE AGE



FIG. 3. BRONZE DEER
EARLY BRONZE AGE



FIG. 4. HARNESS RING
VI-IV CENTURY B.C.



FIG. 5. BRONZE PIN
VI-IV CENTURY B.C.



FIG. 6. POLE TOP
VI-IV CENTURY B.C.

hero with wild animals and monsters. This subject goes back to the old Gilgamesh motive of Sumerian art, which was used frequently in Assyria and Persia, especially on seal stones. To what period should these pole tops be assigned? Certain details of style indicate a relation with the Iranian Bronze Age, but, on the other hand, other details display similarities to a group of Luristan bronzes which must be later than the Bronze Age. Professor Rostovtzeff has rightly assigned such pole tops to the Achaemenian period.

The largest group of Luristan bronzes, probably of the Achaemenian period (sixth to fourth century B.C.), reveals a refinement, precision, and quality of style which is doubtless based on a tradition centuries old. There are indications of the influence of Assyrian and Achaemenian art, but on the whole the art of the Iranian nomads has an originality which permits us to speak of an Iranian animal style.

A type of Luristan bronzes that occurs frequently is the pole top consisting of two confronted lions (fig. 6) showing various stages of stylization.⁶ Such heraldic representations of animals are of Oriental origin and may be traced back to the Sumerian and Babylonian civilizations. Two harness rings in our collection (see fig. 4) are surmounted by ibex-heads with unnaturally large horns. At each side of the ring is a stylized lion. On a pin in our collection (fig. 5) a variant of this motive is used. We see the head of an ibex with large horns and two heads of lions with highly stylized eyes and muzzles. In another example only the eyes of the lions remain. There are many other variants which cannot be enumerated in this short article. The use of different parts of animals as separate motives recalls similar tendencies in the so-called Scythian art of South Russia and Siberia, in which stylization is even farther developed than in the Iranian art of Luristan.

The few specimens of Luristan bronzes illustrated here show clearly that they represent a very interesting and important art of a hitherto unknown branch of Iranian nomads dwelling in the mountains of

Luristan. Although influenced by the high civilization of the Orient, this art retained peculiarities of its own. Whether this nomadic culture spread all over Iran or was limited to certain provinces, it is as yet impossible to say. Only systematic excavations can throw more light on the problem.

The Luristan bronzes discussed in this article are exhibited this month in the Room of Recent Accessions. Another group, consisting of forty-one pieces lent by George D. Pratt, is on view in Gallery E 14.

M. S. DIMAND

RUSSIAN PAINTING

When the works in the current exhibition of Russian icons arrived here from Boston, just in time to be unpacked and installed, I for one was entirely unprepared for the surprise and excitement they held in store. An unknown world of art suddenly reveals itself in this exhibition! Such examples of Russian painting as one casually comes across in New York are, with but few exceptions, of small consequence, and these exceptions, seen singly and at long intervals, carry no idea of the force and splendor of the tradition out of which they proceed. For the first time we see a representative collection of Russian art covering the whole course of its eight centuries of existence.

It is an art closely related to the early stages of our own western European tradition, but in its development dissimilar to any that we know. The fountainhead of both Russian and Western art was Byzantium. At the dawn of our artistic history the painters in Italy whom we look upon as its protagonists—Cimabue and Cavallini and Duccio—practised a style closely related to that which we see exemplified in the earlier panels of our present exhibition. Siena particularly appears to have been in close affinity with Constantinople and the names of Duccio and Simone Martini are those which come oftenest to our minds in seeking analogies for these strange visions. Siennese art with its mysticism and its comparative lack of naturalistic representation is surely the closest to the Russian ideal of all the schools with which we are familiar. Even in the works of a later time, when the national

⁶ A similar pole top was published by Rostovtzeff, *op. cit.*, pl. V, 3.

Russian traits have permeated and made their own the inherited Byzantine tradition, a likeness to Sienese painters makes itself felt here and there. I find myself recognizing similarities to Taddeo di Bartolo, to Sano di Pietro, and to Giovanni di Paolo in certain of the lesser works of the sixteenth and seventeenth centuries.

Although it is not always recognizable, the early Italians, as the event proves, had an inquietude and a striving to represent actual life which was unfelt or repressed in the Russian artist. In Russia painting, as our exhibition shows, was completely the handmaid of religion. No wide divergence from the foundation principles ever took place, and for a mystical and hieratic art, an art occupied with the picturing of supernatural personages, those principles are more admirably suited than the practices which our Western races have evolved. The figures in Russian painting are apparitions—phantoms of the imagination; their

bodies are not human bodies, they have no substance; the wings of angels are as reasonable as their arms; their raiment is a pattern of lines. This ideality pervades all of every work in the exhibition except a few of the later time when at last foreign fashions began to be timorously and half-heartedly practised. But for centuries Russian painting remained a purely calligraphic art and its technical processes suited perfectly its magical subject matter.

The exhibition is opportune. In recent years our interest in Romanesque and early Gothic art and in the painting of mediaeval Italy has increased largely. The knowledge and power of appreciation we have gained by this interest has fitted us to receive and welcome the spirituality and decorative beauty of these Russian paintings.

BRYSON BURROUGHS.

ACCESSIONS AND NOTES

A BEQUEST OF MONEY. Under the will of John E. Whitaker the Museum has received the sum of \$10,000.

GIFTS OF MONEY. The Trustees have recently received three gifts of money: \$100 from Miss Susan Dwight Bliss; \$500, the fourth annual contribution of Robert B. Dodson, to be used preferably for the Department of Prints or to meet current expenses; and \$2,000 through Valentine E. Macy, Jr., from a trust fund created by his late father, Valentine E. Macy.

MEMBERSHIP. At the meeting of the Board of Trustees, held January 19, 1931, FELLOWSHIPS IN PERPETUITY were transferred to Miss Jane E. Decker and to Mrs. F. Leonard Kellogg; members were elected as follows: FELLOW IN PERPETUITY, Mrs. William H. Moore; SUSTAINING MEMBERS, Mrs. Isaac J. Bernheim, Mrs. Earl Biscoe, Mrs. John Lee Connable, Miss Ethel Lee. ANNUAL MEMBERS were elected to the number of 85.

AN IMPORTANT GIFT. Preliminary announcement is made of a splendid gift by Mrs. Edward S. Harkness of lace and costume accessories. Much of the lace and all the accessories were formerly a part of the collection of Mme Achille Jubinal, which was begun during the First Empire by her father, M. de Saint-Albin.

The collection will be exhibited in Gallery H 19, opening on Monday, March 9, and continuing until September 1.

A CLASSROOM EXHIBITION. An exhibition of work in art done by pupils in the Baltimore Public Schools was held in Classroom B from January 7 to January 25, under an arrangement with Forest Grant, director of art in the public schools of the City of New York.

THE STAFF. With regret the Museum announces the resignation of Charles O. Cornelius, Associate Curator, American Art, Department of Decorative Arts. Mr. Cornelius was appointed an Assistant in the

department in 1918, Assistant Curator in 1919, and, on January 1, 1925, Associate Curator in charge of the collections of American decorative arts. To this special field of activity Mr. Cornelius brought wide knowledge, discriminating taste, and a contagious enthusiasm for his subject.

THE CHILDREN'S BULLETIN, VOLUME XII, *Saint William in the Wilderness*,¹ by Lois Leighton Comings, is the new Children's Bulletin, the first number of the twelfth volume. It tells the story of Jean, a French boy who lived in the thirteenth century, of his longing to see the world, of his pilgrimage to a strange land, and of how at last he returned to his beloved monastery, *Saint William in the Wilderness*.

METROPOLITAN MUSEUM STUDIES offers to readers of volume III, part one, authoritative articles on a wide range of subjects.

The significance of Dr. Kris's Notes on Renaissance Cameos and Intaglios is twofold: his contributions to the study of Renaissance cameos are important and should prove a stimulus to further research in this field; the discovery of the splendid cameo by Leone Leoni is in itself an event of rare interest.

Dr. Coomaraswamy's article on *Two Leaves from a Seventeenth-Century Manuscript of the Rasikapriyā* is not only of importance to the specialist, because of its exposition of the Mughal and Rajpūt elements in the paintings, but is also of interest to the cultured reader for the glimpse it gives of romanticism in the Indian philosophy of love.

Writing upon *The Origin of Tapestry Technique in Pre-Spanish Peru* Philip Ainsworth Means discusses a group of important early Peruvian textiles in the Museum—in particular, an embroidery that throws light upon the probable date and place of the origin of the tapestry technique in Peru.

Christine Alexander gives a description of several unpublished fragments of Roman sarcophagi in the Museum. The material is

admirably shown in fifteen illustrations, giving a valuable record of Roman sculpture during the second and third centuries A.D.

In the article, *Veronese's Alterations in His Painting of Mars and Venus*, Alan Burroughs by the necromancy of the x-ray causes to appear before us the various stages that the picture underwent in its creation—Veronese's first idea and his subsequent modifications of it in accord with finer and more delicate sensibilities than the artist has been credited with in previous estimates of his talent. Mr. Burroughs furnishes convincing proof of the power of the new tool which has just lately been put at the disposal of the student of art.

Under the title *Goniā* appears an account of a trial excavation of a prehistoric settlement near Corinth, carried on by Carl W. Blegen in 1916. The results of this campaign presented an important contribution to our knowledge of early Greece since they showed that close affiliations existed between Corinthia and northern Greece during the neolithic age.

In her usual thorough and competent style Caroline Ransom Williams presents in her article, *Two Statues from the Main Temple of the Sun at El 'Amarneh*, the first detailed study of two fine torsos of statues from El 'Amarneh; she appears to have disproved conclusively certain statements which have been published about them. Her study of these statues gives opportunity for many valuable observations on the sculpture and architecture of the 'Amarneh period.

The discussion of a monumental Catalan wood statue of the fourteenth century by James J. Rorimer is a distinct contribution to the history of Spanish sculpture; the statue discussed, acquired by the Museum a few years ago and formerly in the Almenas Collection, is one of the most notable examples of the period.

Heretofore it has been the technical processes of manufacture that have interested Western writers on the subject of Chinese inks. In his *Notes on Chinese Ink*, Mr. Wang has done perhaps the most extensive work on this theme from an artistic rather than a utilitarian standpoint yet published in English.

¹ The Children's Bulletin, volume XII, number 1. *Saint William in the Wilderness*, by Lois Leighton Comings. octavo. 20 pp., 8 ill. Paper. Price \$.25.

LIST OF ACCESSIONS AND LOANS

DECEMBER 6, 1930, TO JANUARY 5, 1931

ANTIQUITIES—CLASSICAL

Marble bust of a woman, Roman, early III cent. A.D.*

Purchase.

Pairs (2) of earrings, Etruscan, archaic period (Floor I, K 4); stone celt, prehistoric period; gold coins (4), Hellenistic and Roman periods; alabastron, Corinthian, VII-VI cent. B.C.; vases (2), Attic, VI-V cent. B.C.; hydria, Apulian, IV-III cent. B.C.; bronze jug and fibula, Roman period; glass vases (67), Roman period; forgeries (3) for study purposes.*

Bequest of Theodore M. Davis, 1915.

ANTIQUITIES—EGYPTIAN

The Theodore M. Davis Collection (1,100 objects).

Bequest of Theodore M. Davis, 1915.

Fragment of a wall painting from a Theban tomb, XVIII dyn.*

Purchase.

ARMS AND ARMOR

Thrusting dagger, Indian, XIX cent. (For Study Collection).

Gift of G. DeWitt Williamson.

BOOKS—THE LIBRARY

Gifts of Fusajiro Abe, Art Guild Academy, Barbizon House, Robert W. de Forest, Clyde Furst, Jacques Goudstikker, Miss Georgiana H. Havens, Mrs. Henry Powell Havens, Museum of the University of Pennsylvania.

COSTUME—ACCESSORIES

Objects (100), European and Japanese, XVI-XIX cent.*

Gift of Mrs. Edward S. Harkness.

DRAWINGS

Water colors; copies (151) of Egyptian wall paintings in Theban tombs and temples (Basement, Wing H).

Purchase.

Sketchbook of H. W. Ranger, American, contemporary.*

Gift of Frederick K. Detweiler.

GLASS (OBJECTS IN)

Fruit basin, by Marianne Rath, and vase, by Ena Rettenberg,—Bohemian, contemporary;

vase, by Henri Navarre, French, contemporary; bowl, by Simon Gate, Swedish, contemporary.†

Purchase.

LACES

Pieces (86), French, Flemish, Italian, and Spanish, XVI-XVIII cent.*

Gift of Mrs. Edward S. Harkness.

Strip of point d'Alençon, French, abt. 1700.†
Gift of Miss Mary Humphreys Johnstone in memory of Mrs. James Boorman Johnstone.

MEDALS, PLAQUES, ETC.

Objects (18), German and French, XVI-XVII cent.*

Gift of Mrs. Edward S. Harkness.

PHOTOGRAPHS—THE LIBRARY

Gifts of Robert W. de Forest, P. B. Wallace.

PRINTS AND ILLUSTRATED BOOKS—DEPARTMENT OF PRINTS

Gifts of William E. Baillie (2), Mrs. Bella C. Landauer (31), James C. McGuire (1), Joseph Margulies (7), Ralph Pulitzer (52).

Prints (3), books (10), ornament (49 prints).

Purchase.

REPRODUCTIONS

Electrotype of a gold ring, Late Helladic period (1402-1100 B.C.) (Floor I, D 12).

Purchase.

SCULPTURE

Clay tablet, T'ang dyn. (618-906); head of a woman, stucco, Sung dyn. (960-1280),—Chinese; stone capital, German (Rhenish), XV cent.*

Purchase.

ARMS AND ARMOR

Spangenhelm, French, VI cent. (Floor I, H 9).

Lent by Clarence H. Mackay.

CERAMICS

Vase, glazed pottery, Persian, XIII cent. (Floor II, E 13).

Lent by Estate of V. Everit Macy.

* Not yet placed on exhibition.

† Recent Accessions Room (Floor I, D 8).

FEBRUARY	28	G
MARCH	2	G
	2	G
	3	G
	6	G
	7	S
	7	G
	9	G
	10	G
	13	G
	14	S
	14	G
FEBRUARY	19	F
	21	F
	21	A
	22	T
	25	F
	28	F
	28	T
MARCH	1	F
	5	F
	7	F
	7	F
	7	F
	8	F
	11	
	14	
	14	
	15	

Lent by Horace Havemeyer.

PAINTINGS

Lent by Mrs. Edward S. Harkness.

Lent by Mrs. Henry J. Pierce

WOODWORK AND FURNITURE

Lent by Estate of W. Everit Macy.

Lent by Mr. and Mrs. Andrew V. Stout.
Side chairs (2), painted, Salem, Mass., American, early XIX cent. (American Wing).

Lent by Mrs. J. Insley Blair.

FEBRUARY	
19	F
21	F
21	S
22	T
25	F
28	F
28	T
MARCH	
1	S
5	F
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11	T
14	F
14	F
15	T

LOAN EXHIBITION

LOAN EXHIBITION

January 13 through February 23

Alexandria Ballroom, February 16 through May 3
American Wing
(M 16)

Galleries K 37-40	December 7, 1930, through February 23
Gallery H 15	November 10, 1930, through March 31
Gallery K 41	March 11, 1929, until further notice

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LECTURES FOR MUSEUM MEMBERS

LECTURES FOR MUSEUM MEMBERS

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BULLETIN OF THE METROPOLITAN MUSEUM OF ART

FEBRUARY

		HOUR
28	Gallery Talk for Older Children of Members. The Art of the Middle Ages. Margaret B. Freeman.	11:15

MARCH

2	Gallery Talk. The Spirit of the Renaissance. Classical Influence Shown in Drawings by Great Masters. Mabel Harrison Duncan.	11:00
2	Gallery Talk. XIX Century French Painters: Monet (Group 1). Edith R. Abbot.	3:30
3	Gallery Talk. XIX Century French Painters: Monet (Group 2). Edith R. Abbot.	3:30
6	Gallery Talk. The Collection of Arms and Armor. Ancient Arms and Armor as Works of Art. Stephen V. Grancsay.	11:00
7	Story-Hour for Younger Children of Members. On Board the Golden Hind with Queen Elizabeth. Anna Curtis Chandler.	10:15
7	Gallery Talk for Older Children of Members. The Art of the Middle Ages. Margaret B. Freeman.	11:15
9	Gallery Talk. XIX Century French Painters: Cézanne (Group 1). Edith R. Abbot.	3:30
10	Gallery Talk. XIX Century French Painters: Cézanne (Group 2). Edith R. Abbot.	3:30
13	Gallery Talk. The Collection of Arms and Armor. A Visit to the Japanese Armor Gallery. Stephen V. Grancsay.	11:00
14	Story-Hour for Younger Children of Members. How Louis, Boy King of France, Met the Angry Mob. Anna Curtis Chandler.	10:15
14	Gallery Talk for Older Children of Members. The Art of the Middle Ages. Margaret B. Freeman.	11:15

FREE PUBLIC LECTURES

(Announced by Date and Subject)

FEBRUARY

		HOUR
19	Radio Talk, WRNY. Mediaeval Tapestries. Huger Elliott.	11:45
21	Radio Talk, WOR. The Tomb of an Egyptian Official. Huger Elliott.	12:15
21	An Informal Talk on Oriental Paintings. Charles Fabens Kelley.	4:00
22	Textile Patterns of Today (Arthur Gillender Lecture). Henry Hunt Clark.	4:00
25	Radio Talk, WNYC. The American Wing. Huger Elliott.	7:15
28	Radio Talk, WOR. The Altman Collection. Huger Elliott.	12:15
28	The Exultet Rolls of South Italy. Myrtila Avery.	4:00

MARCH

1	Mary Cassatt. Edith R. Abbot.	4:00
5	Radio Talk, WRNY. How the Chinese Painter Looked at Nature. Huger Elliott.	11:45
7	Radio Talk, WOR. Egyptian Art and Life. Huger Elliott.	12:15
7	A Group of Roman Mural Paintings (For the Deaf and the Deafened). Jane B. Walker.	3:00
7	Archaic Greek Sculpture. Gisela M. A. Richter.	4:00
8	European Sculpture since Rodin. Joseph Hudnut.	4:00
11	Radio Talk, WNYC. A Colonial Silversmith. Huger Elliott.	7:15
14	Radio Talk, WOR. The Exhibition of the Work of Robert Henri. Huger Elliott.	12:15
14	Animal, Bird, and Flower Painting in China. George Rowley.	4:00
15	Furniture of the Time of Sir William Kent. Edward Warwick.	4:00

FREE PUBLIC LECTURES

(Announced by Courses)

	Yale Cinema Films Showings: Chronicles of America Photoplays, Tuesdays, February 17, March 3, at 2:30 p.m.	
	Museum Cinema Films Showings, Thursdays, at 2:30 p.m.	
	Story-Hours for Boys and Girls, by Anna Curtis Chandler, Saturdays, February 21, 28, March 7, at 1:45 p.m.; Sundays, February 22, March 1, 8, 15, at 1:45 and 2:45 p.m.; by Susan Scott Davis, Saturday, March 14, at 1:45 p.m.	
	What Workers Have Wrought through the Ages (A Series of Open Discussions for Workers), by Katharine B. Neilson, Saturdays, at 2 p.m.	
	Gallery Talks, by Elise P. Carey, Saturdays, at 2 p.m., Sundays, at 3 p.m.	
	Gallery Talks by Katharine B. Neilson, Saturdays, at 3 p.m.	
	Holiday Gallery Talks by Elise P. Carey, Monday, February 23, at 11 a.m. and 3 p.m.	
	Study-Hours for Practical Workers and for People of Various Interests, by Grace Cornell, Sunday, February 22, at 3 p.m.; by George E. Ball, Sunday, March 1, at 3 p.m.; by Marian Hague, Sunday, March 8, at 3 p.m.; by Kichi Harada, Sunday, March 15, at 3 p.m.	
	Talks on the Concert Programs, by Thomas Whitney Surette, Saturdays, March 7, 14, at 5:15 p.m.	

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

THE METROPOLITAN MUSEUM OF ART

Incorporated April 13, 1870, "for the purpose of establishing and maintaining . . . a Museum and library of art, of encouraging and developing the study of the fine arts, and the application of arts to manufacture and practical life, of advancing the general knowledge of kindred subjects, and, to that end, of furnishing popular instruction."

LOCATION

MAIN BUILDING. Fifth Avenue at 82d Street. Buses 1-4 of the Fifth Avenue Coach Company pass the door. Madison Avenue cars one block east. Express station on East Side subway at Lexington Avenue and 86th Street. Station on Third Avenue elevated at 84th Street. Cross-town buses at 70th and 86th Streets.

BRANCH BUILDING. The Cloisters, 608 Fort Washington Avenue. Reached by the West Side subway or Fifth Avenue buses to St. Nicholas Avenue and 181st Street; thence west to Fort Washington Avenue and north ten blocks.

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MEMBERSHIP

BENEFACTORS, who contribute or devise . . .	\$50,000
FELLOWS IN PERPETUITY, who contribute . . .	5,000
FELLOWS FOR LIFE, who contribute . . .	1,000
CONTRIBUTING MEMBERS, who pay annually . . .	250
FELLOWSHIP MEMBERS, who pay annually . . .	100
SUSTAINING MEMBERS, who pay annually . . .	25
ANNUAL MEMBERS, who pay annually . . .	10

Privileges—All Members are entitled to the following privileges:
A ticket admitting the Member and his family, and non-resident friends, on Mondays and Fridays.
Ten complimentary tickets a year, each of which admits the bearer once, on either Monday or Friday.
The services of the Museum Instructors free.
An invitation to any general reception given by the Trustees at the Museum for Members.

The BULLETIN and the Annual Report.

A set of all handbooks published for general distribution upon request at the Museum.

Contributing, Sustaining, Fellowship Members have upon request, double the number of tickets to the Museum accorded to Annual Members; their families are included in the invitation to any general reception; and whenever their subscriptions in the aggregate amount to \$1,000 the shall be entitled to be elected Fellows for Life, and to become members of the Corporation. For further particulars address the Secretary.

ADMISSION

MUSEUM GALLERIES and THE CLOISTERS free except on Mondays and Fridays, when a fee of 25 cents is charged to all except Members and those holding special cards—students, teachers and pupils in the New York City public schools, and others. Free on legal holidays. Children under seven at the main building and under twelve at The Cloisters must be accompanied by an adult.

HOURS OF OPENING

MAIN BUILDING and THE CLOISTERS:	
Saturdays	10 a.m. to 6 p.m.
Sundays	1 p.m. to 6 p.m.
Other days	10 a.m. to 5 p.m.
Holidays except Thanksgiving & Christmas	10 a.m. to 6 p.m.
Thanksgiving	10 a.m. to 5 p.m.
Christmas	1 p.m. to 5 p.m.
American Wing & The Cloisters close at dusk in winter.	
CATERIA:	
Saturdays	12 m. to 5:15 p.m.
Sundays	Closed
Other days	12 m. to 4:45 p.m.
Holidays except Thanksgiving & Christmas	12 m. to 5:15 p.m.
Thanksgiving	12 m. to 4:45 p.m.
Christmas	Closed
LIBRARY: Gallery hours, except Sundays during the summer and legal holidays.	
MUSEUM EXTENSION OFFICE: 10 a.m. to 5 p.m., except Sundays and legal holidays.	
PRINT ROOM: Gallery hours, except Saturday afternoons, Sundays, and legal holidays.	

INSTRUCTORS

Members of the staff detailed for expert guidance at the Museum and at The Cloisters. Appointments should be made at the Museum through the Information Desk or, if possible, in advance by mail or telephone message to the Director of Educational Work. Free service to Members and to the teachers and students in the public schools of New York City; for others, a charge of \$1.00 an hour for groups of from one to four persons, and 25 cents a person for groups of five or more. Instructors also available for talks in the public schools.

PRIVILEGES AND PERMITS

For special privileges extended to teachers, pupils, and art students at the Museum and at The Cloisters, and for use of the Library, classrooms, study rooms, and lending collections, see special leaflets.

Requests for permits to copy and to photograph should be addressed to the Secretary. No permits are necessary for sketching and for taking snapshots with hand cameras. Permits are issued for all days except Saturday afternoons, Sundays, and legal holidays. See special leaflet.

INFORMATION DESK

At the 82d Street entrance to the main building. Questions answered; fees received; classes and lectures, copying, sketching, and guidance arranged for; and directions given.

PUBLICATIONS

The Museum publishes and sells handbooks, colorprints, photographs, and postcards, describing and illustrating objects in its collections. Sold at the Information Desk and through European agents. See special leaflets.

CAFETERIA

In the basement of the main building. Open for luncheon and afternoon tea daily, except Sundays and Christmas. Special groups and schools bringing lunches accommodated if notification is given in advance.

TELEPHONES

The Museum number is Rhinelander 4-7600. The Cloisters branch of the Museum, Washington Heights 7-2735.